

USC School of Dramatic Arts

THTR 130 Intro to Theatrical Production

CREW TRACK SYLLABUS

Spring 2018—Tuesdays—8:00AM

Lecture Location: GFS 106

GFS 106 or as assigned

Lab Location: Lab time – and as scheduled for Shop and Crew assignments – *In Crew Track/Crew Track, your work on the stage crew is your lab. Keep your lab registration or you cannot be assigned a grade.*

Instructors:

Elsbeth M. Collins: Assoc. Professor of Practice, Head of Production

Office: SDT M201

Office Hours: Thurs., Fri. 2-4PM by appointment

Contact: ecollins@usc.edu 213-821-4034

Tina Haatainen-Jones: Assoc. Professor of Practice, Head of Design

Office: PED 114E (Costume Shop)

Office Hours: Tues., Thurs., 12-2PM by appointment

Contact: haataine@usc.edu 213-740-6985

Takeshi Kata, Asst. Professor of Scenic Design

Office: JEF 200D

Office Hours: Wed. 12-1PM, Thurs. 1-2PM by appointment

Contact: kata@usc.edu 213-740-4688

Jeff Flowers, Adjunct Professor of Lighting Design

Office:

Office Hours: TBD

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Philip G. Allen, Associate Professor of Sound Design, Head of BFA Sound Design

Office: BIT 2

Office Hours: by appointment

Contact: philipga@usc.edu 303-618-4688

Course Description and Overview

Introduction to the non-performance areas of theatrical production (administrative, design, and technical fields) through hands-on participation in USC School of Dramatic Arts productions. Through lectures and related projects, the course will also provide an overview of the design process in the areas of Scenic, Lighting, Costume and Sound Design, as well as in the role of the Stage Manager and all technicians in a production.

Learning Objectives: Students will learn the basics of stage crew operations through practical experience, readings, and research, and through lectures and hands-on projects; will be exposed to the creative process of all areas of theatrical design. Each THTR 130 student will participate in a variety of production practicum during the semester.

Prerequisite(s): None

Co-Requisite (s): None

Concurrent Enrollment: None

Recommended Preparation: Attend the theatre! Acquire the reading materials and familiarize yourself with them.

Required Readings and Supplementary Materials

- (Gillette) Seventh Edition - Theatrical Design and Production, An Introduction to Scenic Design and Construction, Lighting, Sound, Costume, and Makeup by J. Michael Gillette
- Stage Management Course Reader at Bookstore including: (Kelly) The Back Stage Guide to Stage Management, 2nd Edition, by Thomas A. Kelly; (Stern) Stage Management, 7th Edition by Lawrence Stern; Careers in Technical Theatre (Lawler)

Description of Grading Criteria and Assessment of Assignments

Class Meetings: Students will attend Tuesday morning lectures headed by Tina Haatainen-Jones and the other THTR 130 faculty. Students must attend every weekly lecture. There will be lectures by and about every design element employed in the theater. **Quizzes will be given every class to assess understanding of the material covered in the reading.** All scheduling, show assignments, changes, etc. will be made in class. All show assignments will be final after the eighth week of the semester. Thereafter, changes will only be made in the case of a bona fide emergency. **MISSING CLASS WILL NOT BE ACCEPTED AS AN EXCUSE FOR NOT FULFILLING AN ASSIGNMENT. Makeup Quizzes will not be allowed.** THTR 130 students will serve on a stage crew for one of the SDA productions. These crews are responsible for running the shows. Possible jobs include and are not limited to deck crew, properties, costume crew, fly system operator, follow-spot operator, light board operator, sound board operator, and assistant stage manager. These assignments begin during "tech week," usually a full week prior to the opening of the show, and through the strike of the show. You will report to the stage manager, who will make specific assignments, supervise you, evaluate your work, and make grading recommendations.

Note: This syllabus is for the "Crew track" portion of 130. Theatre Majors will take 2 semesters of 130, one each of "Shop track" and "Crew track". Minors take one semester of 130 and may choose "Shop" or "Crew".

Note: Theatre Majors and Minors will take 2 semesters of 130 to fulfill their requirement.

Crew Track Grading Criteria:

All segments of each track must be completed before a grade will be assigned.

Academic requirements – 60%

Assignment	Points	% of Grade
Quizzes and Attendance	20	20
Midterm Project	10	10
Final Project/Paper	15	15
Final Exam	15	15
TOTAL	60	60

Grades for quizzes and exams are based on the percentage of questions answered correctly. The final letter grade is awarded based on the following percentages (A>94%>A->90%>B+>87%>B>84%>B->80%>C+>77%>C>74%>C->70%>D+>67%>D>64%>D->60%>F)

The Midterm and final projects will be graded by Tina Haatainen-Jones in conjunction with the other 130 faculty. If you have specific questions about your grade, please consult with Els Collins.

- **NB: Please always include THTR 130 in the subject line of any correspondence.**

Class Meetings:

- Quizzes will be given during classes at the beginning of the class.
- Required reading is due on the listed date: always bring your books to class for reference during discussions. There will be a quiz on the reading for that week or on the content covered in the previous week's lecture.
- Turn off all cell phones during class sessions and exams.
- If your phone is on during examinations, you will be asked to leave the room.

Midterm Project – Due 3/6/18

- Choose 1 of the last six Plays in the SDA Spring Semester to read: *The Labyrinth of Desire*, *West Side Story*, *Family Riots*, *Tunnels*, *Counting*, *Love's Labor's Lost*. You may not select a play for which you are assigned to crew.
 - Create a breakdown (either **Scenic or Costumes**) of elements necessary from your careful reading and re-reading of the play.
 - Find some background research (collage okay) images that inspire you with regard to the time period the play is set in. Find a way to visually or aurally communicate your idea. Be your own director. You may use photos, magazines, drawing and painting to visually render either the scenic or costume design for the chosen scenes from the play. (If electronically submitted, all presentations must be universally accessible in PowerPoint, or PDF formats and when opened should be in presentation form.)
- You will also write a two-page paper describing your process of design and the reasons for your key design choices. Papers should be double-spaced, with any research footnoted.
- MIDTERM Projects and papers are due by 5:00PM on 3/6/18 to Blackboard or to the box outside Tina Haatainen-Jones' office in PED 114F. Enter PED 114 only from the outdoor stairs opposite the bookstore. Label all projects with the title of the play, design element, your name, date of submission and please attach papers to the accompanying design presentation. Blackboard submissions will also be accepted. Projects will be marked down for lateness.
- If you do choose to work outside of the prescribed time period of the play, you will need to make note of that in your breakdown, as to why you felt it necessary. Your breakdown and images should be 3-4 pages in length. These should be submitted via Blackboard Assignments.

Final Project/Paper – Due 4/24/18

- Read the play you'll attend as an audience member in preparation for your final paper. Don't choose a play that you crewed, or were cast in. Don't choose an ISP or Opera Production. You may select the play your Midterm Project was based on.
- Write a paper analyzing two to four of the design elements in the production. Using info from lectures on Scenic, Costume, Lighting, Sound, and Projection design, describe how these areas of design enhanced or detracted from the production. **Support these opinions with text references from the play.** Textual references should not include stage directions, but should utilize dialogue spoken by characters in the play. The paper should be 3-4 pages long. Specific details are key. Papers should be double-spaced, with research footnoted. This final paper due on 4/24/18 at 8:00AM will be accepted electronically through a Blackboard Turnitin Assignment. Please don't submit via email.

Final Exam-

- **The Final Exam will be administered on Wednesday, May 9, 2018 at 8:00AM, which is the Mandatory Final Exam Meeting Time.** Please note that per University policy, the instructors are unable to schedule an alternative time for you to take the exam. If you have questions you can contact the USC Testing office at 213-740-7166.

Practicum requirements – 40%

40%

Completion of Running Crew Assignment

The following criteria will be considered in grading your crew participation:

Assignment	Points	% of Grade
Crew member on time?	10	10
Followed directions?	10	10
Took Initiative in tasks?	5	5
Positive attitude toward SM/Designer/Director/Cast?	10	10
Devoted 100% attention	5	5
TOTAL	40	40

NB:

- Points will be subtracted for lateness without a call to the SM
- Points will be subtracted for not attending.
- A doctor's note will be required for absences
If you are removed from a crew due to poor behavior, or if you do not complete your crew assignment, you will fail the course. The assessment of the performance of assigned tasks is based on your being there to perform those tasks at all scheduled rehearsals and performances. Absence from an entire rehearsal or performance will severely impact grading of the practicum portion of the class.
- The use of any device to photograph or capture any portion of the rehearsal process is strictly prohibited with the exception of that which will facilitate production work as determined by the appropriate faculty.
- Phones should be silenced when backstage.
- When you are engaged in the crew assignment, the crew assignment must be given top priority. This means that you should not be talking on your phone or texting or watching media on any your devices when your attentions are needed to execute presets or cues.

Lab Parity: Because the requirements will vary from show to show, the lab assignments will vary from crew member to crew member. So, apart from each student putting in an equivalent amount of time during a given semester, parity of lab experience is not guaranteed.

Crew Etiquette: Intentionally unsafe work practices and other such “horseplay” can result in serious injury to yourself and others. Such activities will not be tolerated and will be addressed by a penalty ranging from a reduction in the assigned grade to removal from the class. If you cause injury to another person through an intentional act, you may also be liable for criminal and civil penalties. **Proper attire is required for dress rehearsals and performances.** Long-sleeved black shirts, long black pants, dark socks and **sturdy closed toe and heel shoes** will be required for your dress rehearsals and performances. **Sturdy closed toe and heel shoes** should be worn and long hair should be pinned or tied back whenever you are in the theatre.

THTR 130 Lab Sessions: For your TBD scheduled lab session you will attend the following times for your scheduled show in the appropriate theatre. You will get more specific information from the stage manager of your show but the general schedule is as follows:

Thursday (1 week before opening)	6:00PM-10:00PM Meet and Greet
Friday	6:00PM-10:00PM Lighting and Sound Tech
Saturday	10:00AM-10:00PM Tech- 10 out of 12s
Sunday	10:00AM-10:00PM Tech- 10 out of 12s
Monday	6:00-11:00PM Dress Rehearsal (Proper crew attire req.)
Tuesday	6:00-11:00PM Dress Rehearsal (Proper crew attire req.)
Wednesday	6:00-11:00PM Final/Photo Dress (Proper crew attire req.)
Thursday (opening)	6:00PM Call for 7:30PM Perf. (Proper crew attire req.)
Friday	6:00PM Call for 7:30PM Perf. (Proper crew attire req.)
Saturday	1:00PM Call for 2:30PM Perf. (Proper crew attire req.)
	6:30PM Call for 8:00PM Perf. (Proper crew attire req.)
Sunday	1:00PM Call for 2:30PM Perf. (Proper crew attire req.)
	5:00PM -10PM Strike

Course Schedule: A Weekly Breakdown

Crew Track Syllabus

Week 1

1/9/18

Tina Haatainen-Jones, Duncan Mahoney, Els Collins

GFS 106

All - Introduction to the Course. Purpose of the course.

Overview of Course

Review Syllabi and semester assignments

Explain dossier process and how to indicate

which production you'd like to work on.

NB: BFA Sophomore Actors must do shop in the spring.

Describe backstage etiquette, proper attire for theatres

How/when you will meet your stage manager for your show

Basic Timeline for Crews to follow during tech.

What you should know by the end of this class.

Duncan – general backstage and strike safety

Reading: (Gillette) Theatrical Design and Production

Chapter 1, pp. 1-22 Production Organization and Management

Assignment: Contact your family scheduler for things you have to do. Complete your Dossier in class or to turn in **by Thursday, January 11, 2018 either in first class or you may drop them off in Els Collins' mailbox at the DRC. If you do not get your dossier in by this time, there is a higher chance you may be assigned to a show you did not select.**

Crew assignments will be posted **on Friday, January 12, 2018 by 5:00PM on Blackboard.** Check Crew Assignments in Blackboard for the most up-to-date Crew List. If your name does not appear on the Crew list, you are in the Shop Track. It is **mandatory** that you check the list and inquire if you do not find your name on either the crew or shop list. This is your responsibility.

Split into Shop Section and Crew Section during the second week. Shop Labs begin on Tuesday, January 16, 2018 and tool training will be taught through Monday, January 22, 2018.

**Week 2
1/16/18
GFS 106**

Elsbeth M. Collins, Head of Production - Stage Management Lecture

Description of Arc of Stage Manager's job through a production

Sort out Dossier confusion after Auditions (10 mins)

NB: If you are in Shop Track, you should be in GFS 116 for this class and the remainder of the semester. Shop Labs begin today, Tuesday, January 16, 2018.

Reading for today: (Gillette) Theatrical Design and Production

Chapter 1, pp. 1-22 Production Organization and Management

COURSE READER:

The Back Stage Guide to Stage Management, 2nd Edition, by Thomas A. Kelly

Chapter 1, pp. 19-26 What Does a Stage Manager Do?

Chapter 2, pp. 40-47 Preproduction

Chapter 7, pp. 140-157 Load in and Technical Rehearsals

Stage Management, 7th Edition, by Lawrence Stern

Chapter 9, pp. 144-149 Keeping the Cast on Time

Introduce Stage Managers for MFA Rep Shows

This week, the SDA Stage Managers will meet with crew members assigned to *MFA Rep shows*. The Stage Manager (Summer) will provide you with printed versions of:

1. The Tech Schedule including Meet and Greet, Tech, 10 out of 12s, Costume Crew Schedules, Dress Rehearsals and Performances.
2. Review expectations of crew members – attire, behavior, checking in and out with SMs, what each area may be asked to do; i.e., mopping, dimmer check, sound check, props preset, laundry and mandatory participation in strike.
3. SMs will ask crew to sign off on the correct spelling of names for the programs and will get contact phones, emails. Put your SM's phone number into your phone!

Practicum:

MFA Rep Play 2 BUENAZA/CABRON (MFA REP) SCENE DOCK
Meet and Greet Thurs., 1/18/18 6-10PM
Tech begins Mon., 1/22/18 6-10PM
MFA REP PLAY 1 THE MATCHMAKER (MFA REP) SCENE DOCK
Meet and Greet Fri., 1/19/18 6-10PM

Week 3
1/23/18
GFS 106

Elsbeth M. Collins, Head of Production – Production Management Lecture

Topics – Etiquette of crew. Running sheets and how to read them.

Crew jobs – Light Board Operator, Follow Spot Operator, Sound Board Operator, Deck Crew/Props, Costume Crew

Production Management Overview

Introduce Stage Managers for Spring Shows

This week, the SDA Stage Managers will meet with crew members assigned to *all Spring Productions*. The Stage Managers will provide you with printed versions of:

1. The Tech Schedules including Meet and Greet, Tech, 10 out of 12s, Costume Crew Schedules, Dress Rehearsals and Performances.
2. Review expectations of crew members – attire, behavior, checking in and out with SMs, what each area may be asked to do; i.e., mopping, dimmer check, sound check, props preset, laundry and mandatory participation in strike.
3. SMs will ask crew to sign off on the correct spelling of names for the programs and will get contact phones, emails. Put your SM's phone number into your phone!

Practicum:

MFA REP PLAY 2 BUENAZA/CABRON (MFA REP) SCENE DOCK
Tech Mon., Tues., Wed. 1/22/18-1/24/18 6-10PM
Dress Sun., 1/28/18 10:00AM-3:00PM
MFA REP PLAY 1 THE MATCHMAKER (MFA REP) SCENE DOCK
Tech Thurs., Fri. 1/25/18-1/26/18 6-10PM
Tech, Sat. 1/27/18 10:00AM-3:00PM
Dress, Sat., 1/27/18 5:00PM-10:00PM
Dress, Sun. 1/28/18 5:00-10:00PM

Week 4
1/30/18
GFS 106

Takeshi Kata, Assistant Professor of Scenic Design Lecture I

Overview of Scenic Design. What does the Scenic Designer do?

How to read a play as a designer. Arc of the process.

Discussion of how to begin an approach to create a scenic design for the midterm-assigned play, choosing 1 of the last six plays in the spring semester: *The Labyrinth of Desire, West Side Story, Family Riots, Tunnels, Counting, Love's Labor's Lost*. **N.B.** You may not select a play for which you are assigned to crew or which you've been cast in.

Discussion of how a scenic designer might watch a play and how you determine the success of a design. (Looking towards the Final project/paper)

Reading for today: Theatrical Design and Production, by J. Michael Gillette
Chapter 4, pp. 52-75 The Stage and Its Equipment
Chapter 9, pp. 163-180 Scenic Design

Practicum: MFA REP PLAY 1 THE MATCHMAKER (MFA REP) SCENE DOCK
Photo Dress Wed. 1/31/18 6:00-11:00PM
Perfs. Fri., 2/2/18 7:30PM
Sat., 2/3/18 2:30PM

Call times are at least 90 minutes before curtain times.

MFA REP PLAY 2 BUENAZA/CABRON (MFA REP) SCENE DOCK
Dress Tues 1/30/18 6:00-11:00PM
Photo Dress Thurs. 2/1/18 6:00-11:00PM
Perfs. Sat., 2/3/18 8:00PM
Sun., 2/4/18 2:30PM

Call times are at least 90 minutes before curtain times.

Week 5
2/6/18
GFS 106

Tina Haatainen-Jones, Associate Professor of Costume Design Lecture I

Overview of Costume Design. What does the Costume Designer do?

How to read a play as a designer. Arc of the process.

Discussion of how to begin an approach to create a costume design for the midterm-assigned play, choosing 1 of the last six plays in the spring semester: *The Labyrinth of Desire*, *West Side Story*, *Family Riots*, *Tunnels*, *Counting*, *Love's Labor's Lost*. **N.B.** You may not select a play for which you are assigned to crew or which you've been cast in.

Discussion of how a costume designer might watch a play and how you determine the success of a design. (Looking towards the Final project/paper)

Reading for today: **Reading for today:** Theatrical Design and Production, by J. Michael Gillette

Ch. 18, pp. 450-469 Costume Design

Practicum: MFA REP PLAY 3 A BRIGHT ROOM CALLED DAY (MFA REP) SCENE DOCK

Meet and Greet/Tech Mon., 2/5/18 6-11 PM

Tech Tues. & Wed. 2/6/18-2/7/18 6:00-11:00PM

Dress Thurs. & Fri. 2/8/18-2/9/18 6:00-11:00PM

Photo Dress Sat., 2/10/18 12:00-5:00PM

Perfs. Sat., 2/10/18 8:00PM

Sun., 2/11/18 2:30PM

Call times are at least 90 minutes before curtain times.

NB: MFA REP PLAY 2 BUENAZA/CABRON and MFA REP PLAY 1 THE MATCHMAKER ARE ON HIATUS THIS WEEK BUT WILL RETURN NEXT WEEK!

Week 6
2/13/17
GFS 106

Tina Haatainen-Jones, Associate Professor of Costume Design – Lecture II

Topics – Basic knowledge of the components of a costume;

silhouette, fabric, trims; Craft and cost considerations, effects of costumes on the body and performance, fitting etiquette -The Actor's role in fittings (what should they do and not do?), Types of drawings required, types of shoes,

petticoats. What does it mean when a director asks for a Unit costume vs. multiple changes vs. one costume.

How does Costume Design impact Actors?

Reading for today: Theatrical Design and Production, by J. Michael Gillette
Ch. 18, pp. 450-469 Costume Design

Practicum: MFA Y2 MACBETH Meet and Greet – BING THEATRE

Thurs., 2/15/18 6-10PM

MFA Y2 MACBETH Tech Fri., 2/16/18 6-10PM,

Sat. 2/17/18 10:00AM-10:00PM;

Sun. 2/18/18 10:00AM-10:00PM

*****Dress Rehearsal: Sun., 2/18/18 5:00-10:00PM*** Due to

President's Day Holiday on Monday, 2/19/18

MFA REP PLAY 2 BUENAZA/CABRON (MFA REP) SCENE DOCK

Perfs. Wed., 2/14/18 7:30PM

Thurs., 2/15/18 7:30PM

Call times are at least 90 minutes before curtain times.

MFA REP PLAY 3 A BRIGHT ROOM CALLED DAY (MFA REP) SCENE

DOCK

Perfs. Fri., 2/16/18 7:30PM

Sat., 2/17/18 2:30PM

Call times are at least 90 minutes before curtain times.

MFA REP PLAY 1 THE MATCHMAKER (MFA REP) SCENE DOCK

Perfs. Sat., 2/17/18 8:00PM

Sun., 2/18/18 2:30PM

Call times are at least 90 minutes before curtain times.

Week 7
2/20/18

Takeshi Kata, Asst. Professor of Scenic Design – Scenic Design II

Topics – Basic knowledge of the components of a set; flats vs. platforms,

Types of plans, concept of scale, stair safety considerations, types of flats, basic Scenic Painting language. One set vs. multi set, vs. unit set

How does Scenic Design impact Actors?

Practicum: MFA Y2 MACBETH Dress – BING THEATRE

***Tues.-Wed., 2/20/18-2/21/18 6-11PM**

There will be no Monday Dress due to President's Day Holiday

MFA Y2 MACBETH Perfs. Thurs.-Fri., 2/22/18-2/23/18 7:30PM,

Sat. 2/24/18 2:30 & 8:00PM;

Sun., 2/25/18 2:30 PM followed by mandatory strike.

Call times are at least 90 minutes before curtain times.

BFA JR GREAT EXPECTATIONS Meet and Greet – MCC

Thurs., 2/22/18 6-10PM

BFA JR GREAT EXPECTATIONS TECH – MCC

Fri., 2/23/18 6-10PM

Sat., 2/24/18 10AM-10PM

Sun., 2/25/18 10AM-10PM

MFA REP PLAY 3 A BRIGHT ROOM CALLED DAY (MFA REP) SCENE DOCK
Perfs. Wed., 2/21/18 7:30PM
Thurs., 2/22/18 7:30PM

Call times are at least 90 minutes before curtain times.

MFA REP PLAY 1 THE MATCHMAKER (MFA REP) SCENE DOCK
Perfs. Fri., 2/23/18 7:30PM
Sat., 2/24/18 2:30PM

Call times are at least 90 minutes before curtain times.

MFA REP PLAY 2 BUENAZA/CABRON (MFA REP) SCENE DOCK
Perfs. Sat., 2/24/18 8:00PM
Sun., 2/25/18 2:30PM

Call times are at least 90 minutes before curtain times.

Week 8
2/27/18
GFS 106

Philip G. Allen, Assoc. Professor of Sound Design Lecture I

Overview of Sound Design. What does the Sound Designer do?

How to read a play as a designer. Arc of the process. Discuss Sound Design Project from first reading through execution of design

Discussion of how a sound designer watches a play determines the success of the Sound design. (Looking towards the Final project/paper)

Remind them to pick their show and buy the script to begin the breakdown.

Reading for today: (Gillette) Theatrical Design and Production
Ch.21, pp. 523-549 Sound Design and Technology

Assignment due next week: Midterm Project – Due 3/6/18

Practicum: BFA JR GREAT EXPECTATIONS Dress– MCC THEATRE

Mon., 2/26/18 6-11PM

Tues., 2/27/18 6-11PM

Wed., 2/28/18 PHOTO DRESS 6-11PM

BFA JR GREAT EXPECTATIONS Performances

Thurs., 3/1/18 7:30 PM

Fri., 3/2/18 7:30PM

Sat. 3/3/18 2:30 PM

Sat., 3/3/18 8:00 PM

Sun., 3/4/18 2:30PM followed by mandatory strike

Call times are at least 90 minutes before curtain times.

MFA REP PLAY 1 THE MATCHMAKER (MFA REP) SCENE DOCK
Perfs. Wed., 2/28/18 7:30PM
Thurs., 3/1/18 7:30PM

Call times are at least 90 minutes before curtain times.

MFA REP PLAY 2 BUENAZA/CABRON (MFA REP) SCENE DOCK
Perfs. Fri., 3/2/18 7:30PM
Sat., 3/3/18 2:30PM

Call times are at least 90 minutes before curtain times.

MFA REP PLAY 3 A BRIGHT ROOM CALLED DAY (MFA REP) SCENE DOCK
Perfs. Sat., 3/3/18 8:00PM
Sun., 3/4/18 2:30PM

Call times are at least 90 minutes before curtain times.
PROPS AND COSTUMES STRIKE WILL FOLLOW AT 5:00PM ON SUNDAY, MAR. 4, 2018.
ANY UNDERGRADUATE ACTORS AND 130 CREW MEMBERS AND MFA Y1 ACTORS/CREW WILL BE INCLUDED IN THE STRIKE ON SUNDAY, MAR. 4, 2018.
SCENIC AND LIGHTING STRIKE WILL TAKE PLACE ON MONDAY, MAR 5, 2018 at 10:00AM.

Week 9
3/6/18

Philip G. Allen, Assoc. Professor of Sound Design Lecture II

Basic knowledge of theatrical sound; components of a system, digital vs. analog sources and storage media, microphone types and impedances.
Discussion of sound and the home recording studio?
How does Sound Design impact Actors?

Reading: None for today

Practicum: There are no shows in tech this week due to Spring Recess. Have a great spring recess starting Saturday, 3/10/18!

MIDTERM DESIGN PROJECTS DUE by 5:00PM today, 3/6/18.

3/13/18

NO CLASS – SPRING RECESS

Week 10
3/20/18
GFS 106

Jeff Flowers, Adjunct Professor of Lighting Design Lecture I

Overview of Lighting Design. What does the Lighting Designer do?
Discussion of how to begin an approach to evaluate a lighting design for the final play they will attend. Remind them to pick their show and buy the script to begin the breakdown.
Discussion of how a lighting designer watches a play and determines the success of the lighting design. (Looking towards the Final project/paper)

Assignment Due 4/24/18: Final Project/Paper

- Read the play you will attend as an audience member in preparation for your final project/paper. Do not choose a play that you are a crew participant for, or are in the cast of. Do not choose an Independent Student Production or Opera Production. You may select the play your Midterm Project was based on.
- Write a paper analyzing two to four of the design elements in the production. Using the information gathered from the lectures on Scenic, Costume, Lighting, Sound, and Projection design, describe how these three areas of design enhanced or detracted from the production. **Support these opinions with references to the text.** The paper should be 3-4 pages in length. Specific details are key. You should attend the production with a non-electronic means of recording your observations so that they will be fresh when writing the paper. Papers should be double-spaced, with any research footnoted. This final paper will be turned in either in person on 4/24/18 at 8:00AM or via Blackboard TurnItIn by 4/24/18 at 8:00AM. Last resort is submission via email.

Reading for today: (Gillette) Theatrical Design and Production

- Ch. 14, pp. 345-382 Lighting Design

Practicum: BA ONLY THE LABYRINTH OF DESIRE Meet and Greet SCENE DOCK
 Thurs., 3/22/18 6-10PM
 BA ONLY THE LABYRINTH OF DESIRE Techs SCENE DOCK
 Fri., 3/23/18 6-10PM
 Sat., 3/24/18 10:00AM-10:00PM
 Sun., 3/25/18 10:00AM-10:00PM
 WEST SIDE STORY Meet and Greet BING THEATRE
 *Tues., 3/20/18 6-10PM
 WEST SIDE STORY TECH BING THEATRE
 Wed., 3/21/18 6-10PM,
 Thurs., 3/22/18 6-10PM,
 Fri., 3/23/18 6-10PM
 Sat. 3/24/18 10:00AM-10:00PM
 Sun., 3/25/18 10:00AM-10:00PM

***Please note this Tuesday Meet and Greet and Wednesday Tech which are outside the standard schedule. Reminder that those working on the Musical get a grade bump.**

**Week 11
 3/27/18
 GFS 106**

Jeff Flowers, Adjunct Professor of Lighting Design Lecture II

Topics – Basic knowledge of the components of a Lighting Design; instrumentation; Inventory and cost considerations, effects of lighting on the body and performance. -The Actor’s role in tech (what should they do and not do?), Types of drawings and paperwork required, types of accessories, top hats, gels, gobos. How does Lighting Design impact Actors?

Reading: (Gillette) Theatrical Design and Production

Ch. 14, pp. 345-382 Lighting Design Topics –

Practicum: BA ONLY THE LABYRINTH OF DESIRE Dress Rehearsals SCENE DOCK
 Mon.-Wed., 3/26-28/18 6-11PM
 BA ONLY THE LABYRINTH OF DESIRE Performances SCENE DOCK
 Thurs.-Fri., 3/29/18-3/30/18 7:30PM
 Sat., 3/31/18 2:30PM & 8:00PM
 Sun., 4/1/18 2:30PM followed by mandatory strike.
 Call times are at least 90 minutes before curtain times.

WEST SIDE STORY Dress Rehearsals BING THEATRE

Mon.-Wed., 3/26/18-3/28/18 6-11PM

WEST SIDE STORY Performances BING THEATRE

Thurs.-Fri., 3/29/18-3/30/18 7:30PM

Sat., 3/31/18 2:30PM & 8:00PM

Sun., 4/1/18 2:30PM

Call times are at least 90 minutes before curtain times.

**Week 12
 4/3/18
 GFS 106**

Elsbeth M. Collins, Head of Production - PROPS LECTURE

Basic knowledge of properties; prop list development, research sources, props acquisition options, organizational considerations. How do Props impact Actors?

Reading for today: (Gillette) Theatrical Design and Production

Chapter 13, pp. 316-328 Stage Properties

Assignment due 4/24/18: Final Project/Paper

Have you chosen the play and read the script yet? Make sure you have seen a play that you are not in as an actor or crew member to write about.

Practicum:

MFA NWF Y2 PLAY 1 FAMILY RIOTS

Meet and Greet MASSMAN THEATRE

Mon., 4/2/18 6:00-10:00PM

MFA NWF Y2 PLAY 1 FAMILY RIOTS

Techs MASSMAN THEATRE

Tues.-Wed., 4/3/18-4/4/18 6:00-11:00PM

MFA NWF Y2 PLAY 1 FAMILY RIOTS

Dress Reh./Photo Call MASSMAN THEATRE

Thurs., 4/5/18 6:00-11:00PM

MFA NWF Y2 PLAY 1 FAMILY RIOTS

Performances MASSMAN THEATRE

Fri., 4/6/18 7:30PM

Sat., 4/7/18 2:30PM & 8:00PM

Sun., 4/8/18 2:30PM, followed by mandatory strike.

Call times are at least 90 minutes before curtain times

WEST SIDE STORY Performances BING THEATRE

Wed. 4/4/18 6-10PM BRUSH UP REHEARSAL TBC

Thurs.-Fri., 4/5/18-4/6/18 7:30PM

Sat., 4/7/18 2:30PM & 8:00PM

Sun., 4/8/18 2:30PM followed by mandatory strike.

Call times are at least 90 minutes before curtain times

**Week 13
4/10/18
GFS 106**

Jeff Flowers, Professor of Lighting Design Lecture 3 - PROJECTION DESIGN

Overview of Projection Design. What does the Projection Designer do?

How to read a play as a designer. Discussion of Projection Design from first reading through the execution of the design.

Discussion of how a projection designer watches a play determines the success of the Projection design. (Looking towards the Final project/paper)

Discussion of Projection Design from first reading through the execution of the design

Reading for today: (Gillette) Theatrical Design and Production

Chapter 17, pp. 435-449 Projections and Media

Practicum: **MFA NWF Y2 PLAY 2 TUNNELS**

Meet and Greet MASSMAN THEATRE

Mon., 4/9/18 6:00-10:00PM

MFA NWF Y2 PLAY 2 TUNNELS

Techs MASSMAN THEATRE

Tues.-Wed., 4/10/18-4/11/18 6:00-11:00PM

MFA NWF Y2 PLAY 2 TUNNELS

Dress Reh/Photo MASSMAN THEATRE

Thurs., 4/12/18 6:00-11:00PM
MFA NWF Y2 PLAY 2 TUNNELS
Performances MASSMAN THEATRE
Fri., 4/13/18 7:30PM
Sat., 4/14/18 2:30PM & 8:00PM
Sun., 4/15/18 2:30PM, followed by mandatory strike.
Call times are at least 90 minutes before curtain times

BFA SOPH LOVE'S LABOR'S LOST Meet and Greet MCC Theatre
Thurs., 4/12/18 6:00-10:00PM
BFA SOPH LOVE'S LABOR'S LOST Techs MCC Theatre
Fri., 4/13/18 6:00-10:00PM
Sat., 4/14/18 10:00AM-10:00PM
Sun., 4/15/18 10:00AM-10:00PM

BA ONLY DON'T GO/SOJOURN Meet & Greet SCENE DOCK THEATRE
Thurs., 4/12/18 6:00-10:00PM
BA ONLY DON'T GO/SOJOURN Techs SCENE DOCK THEATRE
Fri., 4/13/18 6:00-10:00PM
Sat., 4/14/18 10:00AM-10:00PM
Sun., 4/15/18 10:00AM-10:00PM

Week 14
4/17/18
GFS 106

Tina Haatainen-Jones, Els Collins, Takeshi Kata, Jeff Flowers, Phil Allen
The Design Process and Collaboration Exercise – Wrapping it up

- Considerations of 1) commitment, 2) analysis, 3) research, 4) incubation, 5) selection, 6) implementation, and 7) evaluation
- Collaboration between design areas in Composition and Design.
- A conversation about the importance of collaboration in technical rehearsals between the Stage Manager, Lighting Designer and Sound Designer; architecture and synchronicity of cues; budgeting and sharing build time during tech; headset happiness; stage manager's role during tech; how to talk to your designers and actors during tech.

Reading for today: Theatrical Design and Production, by J. Michael Gillette
Chapter 2, pp. 22-36 The Design Process
Chapter 5, pp. 76-88 Style, Composition and Design

Assignment Due 4/24/18: Final Project/Paper

- Read the play you will attend as an audience member in preparation for your final project/paper. Do not choose a play that you are a crew participant for, or are in the cast of. Do not choose an Independent Student Production or Opera Production. You may select the play your Midterm Project was based on.
- Write a paper analyzing two to four of the design elements in the production. Using the information gathered from the lectures on Scenic, Costume, Lighting, Sound, and Projection design, describe how these three areas of design enhanced or detracted from the production.

Support these opinions with references to the text. The paper should be

3-4 pages in length. Specific details are key. You should attend the production with a non-electronic means of recording your observations so that they will be fresh when writing the paper. Papers should be double-spaced, with any research footnoted. This final paper will be turned in either in person on 4/24/18 at 8:00AM or via Blackboard TurnItIn by 4/24/18 at 8:00AM. Last resort is submission via email.

Practicum: BFA SOPH LOVE'S LABOR'S LOST Dress Reh. MCC THEATRE
Mon., 4/16/18 6:00-11:00PM
Tues., 4/17/18 6:00-11:00PM
Wed., 4/18/18 6:00-11:00PM
BFA SOPH LOVE'S LABOR'S LOST Performances MCC THEATRE
Thurs., 4/19/18 7:30PM Perf
Fri., 4/20/18 7:30PM Perf
Sat., 4/21/18 2:30PM and 8:00PM Perfs
Sun., 4/22/18 2:30PM, followed by mandatory strike.
Call times are at least 90 minutes before curtain times

MFA NWF Y2 PLAY 3 COUNTING
Meet and Greet MASSMAN THEATRE
Mon., 4/16/18 6:00-10:00PM
MFA NWF Y2 PLAY 3 COUNTING
Techs MASSMAN THEATRE
Tues.-Wed., 4/17/18-4/18/18 6:00-11:00PM
MFA NWF Y2 PLAY 3 COUNTING
Dress Reh/Photo Call MASSMAN THEATRE
Thurs., 4/19/18 6:00-11:00PM
MFA NWF Y2 PLAY 3 COUNTING
Performances MASSMAN THEATRE
Fri., 4/20/18 7:30PM
Sat., 4/21/18 2:30PM & 8:00PM
Sun., 4/22/18 2:30PM, followed by mandatory strike.
Call times are at least 90 minutes before curtain times

BA ONLY DON'T GO/SOJOURN Dress Rehs. SCENE DOCK THEATRE
Mon.-Wed. 4/16/18-4/18/18 6:00PM-11:00PM
BA ONLY DON'T GO/SOJOURN Perfs. SCENE DOCK THEATRE
Thurs.-Fri., 4/19/18-4/20/18 7:30PM
Sat., 4/21/18 2:30PM & 8:00PM
Sun., 4/22/18 2:30PM followed by mandatory strike.
Call times are at least 90 minutes before curtain times.

Week 15
4/24/18
GFS 106

Elsbeth M. Collins, Tina Haatainen-Jones, Phil Allen,
Takeshi Kata, Jeff Flowers
QUIZ TIME- IN CLASS REVIEW

In Class Review of Semester's Material in a Game Show format.
Fill out Instructor Evaluations online through BLACKBOARD.

Assignment: FINAL PAPERS DUE IN CLASS

5/1/18
GFS 106

STOP DAYS – NO CLASS MEETING

Assignment: Review for final. Final may cover material in the reading, Material covered in lectures and practical knowledge gained in the course of your crew assignment.

Final Examination Date: SPRING SEMESTER FINAL is Wednesday, May 9, 2018 8:00AM

Please note that per University policy, the instructors are unable to schedule an alternative time for you to take the exam. If you have questions you can contact the USC Testing office at 213-740-7166. Please note it is your responsibility to contact the testing office if you have multiple exams on one day in advance to ensure you can take your final exam.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP: http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.